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FIRST OF ITS KIND FROM KERALA

51

SURREALISTIC IMAGINATION

MIND-BENDING SCULPTURES BY JOHNSON TSANG

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- Poem by Anitha Menon
- Travelogue by Tanya Sachdev
- Wealthy Missionary

CULTURAL eMAGAZINE
INK OCHi
FIRST OF ITS KIND FROM KERALA

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Editor's Note

SURREALISTIC ART - ILLUSTRATES THE UNCONSCIOUS

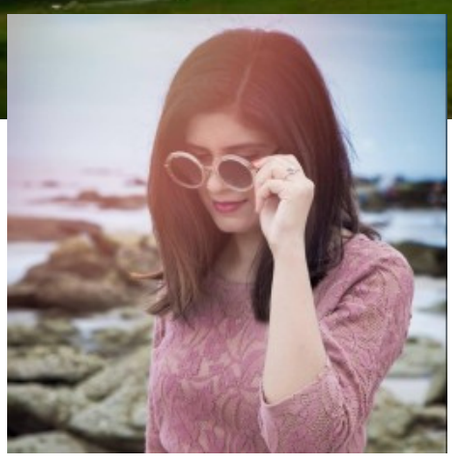
In the wake of World War One, Surrealism entered into the art world like a storm wreaking havoc on any preconceived ideas the people of Paris may have had about the nature of reality, art, and the human mind. Drawing upon theories in psychoanalysis, this revolutionary art movement reached deep into the psyche. By provoking intense intellectual and emotional inquiry in this way, it changed the face of modern art.

Surrealist art was an outcry against the rationality that its proponents saw as a dominating and destructive force in society, and indeed in the minds of people, that was responsible for much of the social ills of the time. Through cinema, art, and literature, Surrealist artists let their unconscious minds take center stage as they used a variety of techniques to map the clockwork of their dreams and innermost imaginings.

While Surrealism allowed a platform for the exploration of their unconscious minds, Surrealist artworks also encouraged viewers to explore and evaluate theirs, through distorted and bizarre imagery that was inspired not by logical, rational thinking, but rather the absurd events and images that emerged in the dream-state, or images that were derived simply from uninhibited free-form drawing or painting. This issue covers the story on Surrealistic artworks of Johnson Tsang.

Happy Reading...!!
Varghese T. Thomas

Chaukori | Weekend Getaway from Delhi



Travaloge by:
Tanya Sachdev

If you are not the hustle bustle type and totally dislike the man over man hill stations, then this blog is for you. Today, I write about Chaukori- tiny hill station in the lap of Pithoragarh district, Uttarakhand India. Surrounded by lofty peaks, its a delight to see the western Himalayan range in the Kumaon division in full glory and might. On a clear day, the peaks shine bright with aura and command. The hill station is 175 km ahead of Nainital and is a spectacular Weekend getaway from Delhi.

Chaukori is 10 km from Berinag, another little hill station. The spectacular view of Nanda Devi and Nanda Kot are a mesmerising vision to the eyes. The snowy peaks remind time and again the power of nature and bountiful abundance. >>

Chaukori |

The breakup of my journey:

Day1 : We had an easy start at about 9 in the morning. I would recommend an early start to avoid all the traffic of Delhi. We reached Haldwani by 4 afternoon and had to call it a day due to heavy rains. The route ahead to Nainital was choked because of a landslide. We stayed the night at Comfort Inn Saurabh, a nice cozy hotel with good food and service. I totally recommend this hotel for its services, cleanliness and being value for money. With heavy rainfall on the outside, this stop gap arrangement was a delight to sleep over.

Day2: We started at 8 in the morning and head straight to our destination. With quick chai and nimbu paani stops, we targeted reaching Chaukori before sunset. The route has enough sign boards to guide + GPS/Google maps are great guides for the way. We took the route via Almora, bypassing Nainital totally.

Route details: Delhi- Moradabad- Rampur- Rudrapur- Haldwani- Bhowali- Almora- Binsar- Bageshwar- Chaukori- Berinag- Almora- Bhowali- Bhimtal- Haldwani- Rudrapur- Rampur- Moradabad- Delhi. >>

Chaukori |

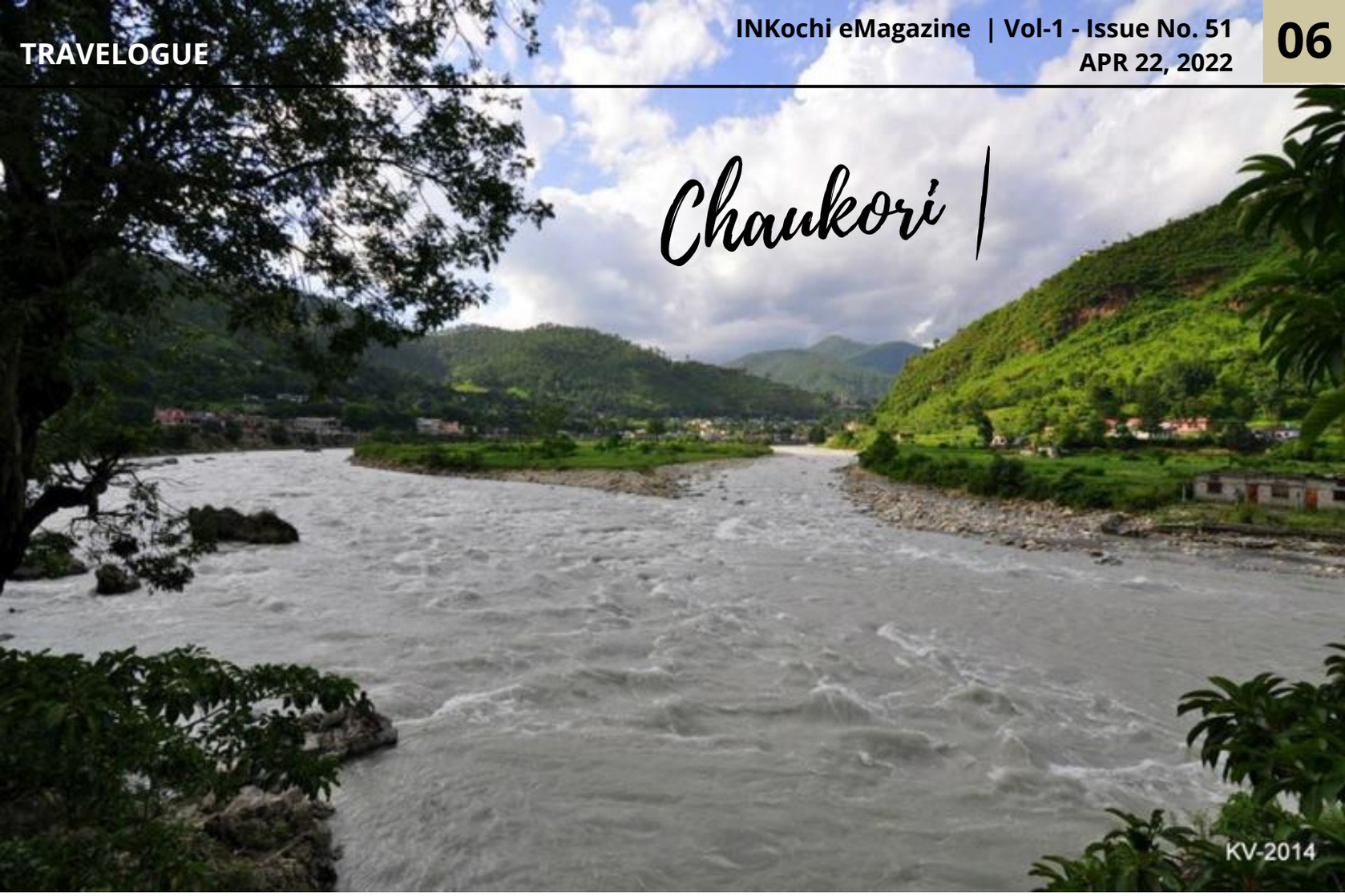
Filling stations on the way: Available all the way till Chaukori.

By 5 evening, we reached the tiny village of Chaukori, away from all the city madness and quiet and calming and totally therapeutic.

Where to stay in Chaukori? KMVN (Kumaon Mandal Vikas Nigam) has a tourist guest house which is well maintained. Do not expect a 2 star or a 3 star resort but at that height and remoteness, KMVN resort is well maintained with all the basic facilities.

We checked in at our cottage room that had spectacular view of the peaks. The chai- pakora evening snack delighted like heaven in mouth. The evening ran slow and we tried getting one with the stillness. After a timely dinner and some TV watching, the good night sleep paved in.

Day 3: Breathe in the peaks of Nanda Devi and Panchchuli peaks. Chaukori is in the majestic proximity of the Himalayas for a larger than life view of the peaks. Don’t miss the fabulous sunrise and sunset, it’s a treat to watch. This small hill station is an ideal resort for nature lovers who look out for unspoilt land that is bestowed with abundance of clean air and calm surroundings. Chaukori has abundance of fruit orchards and jungles of Pines and Oaks. >>



Not to forget, if you are a photographer, you will adore the place. Whether still photography or a time lapse, fly away in the clouds or get lost in the Milky Way. This is another reason to make Chaukori a preferred Weekend getaway near Delhi.

There are ample hiking options around. You can check with the locals and they will guide you. Patal Bhuvneshwar is 38km from Chaukori and has a temple within a cave which is believed to be the abode of 33 crore Gods. Berinag is 10 kms from Chaukori and has beautiful tea gardens. >>

Chaukori |

Well, for me… apart from gazing and lazying, there was such a me time to think and analyse life and give some meaning to it.

Day 4: The pulling back started. After checking out at ease, we started retreating by 10 to reach Bhimtal by late afternoon. We stayed at Aamod resort and relaxed through the evening.

Day 5: Almost a non stop ride with a quick chai and lunch break, we managed to reach Delhi by late afternoon…aah Home Sweet Home.

My memories of Chaukori flash time and again and if you are looking for a weekend getaway from Delhi, do give consideration to this tiny little hill station that will give you enough and more reasons to come back again and again. <>

Writer - Tanya is a Fashion & Lifestyle Blogger. Conscious living & sustainability promoter. Wordsmith. Tea & conversation obsessed. Language nerd. Dreamer. Optimist. Motivator. I'm all about spreading positivity, one review at a time. I hope you like my blog and feel inspired to live a colourful & confident life.

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SURREALISTIC IMAGINATION

BY JOHNSON TSANG

Artist Manipulates Reality in Mind-Bending Surrealist Sculptures

INTERVIEW:
JULIE ANTOLICK WINTERS

Tsang's works, "Bowls of Fantasy" and "Splash of Wonder", were awarded the Special Prize of Korea Gyeonggi International Ceramix Biennale International Competition and Grand Prize of Taiwan International Ceramics Biennale respectively. Johnson is the first Chinese artist who has received both of these two prestigious international ceramics awards. >>

SURREALISTIC IMAGINATION

The mind-bending sculptures of Johnson Tsang push the limits of imagination and sometimes even of gravity. By turns whimsical, lyrical, and provocative, his works capture the fluidity of both physical motion and human emotion while challenging us to see the world in a different way.
"My works depicting babies were expressing my point of view to the world through the eyes of a child—my inner child." —Johnson Tsang

Julie Antolick Winters: Tell us how sculpture became your preferred medium for creating art.

Johnson Tsang: I have liked observing everything around me since I was four years old. The world was so beautiful for me, especially Mother Nature. I drew as much as I could. Ten years later, people said I was very good at it. However, I wasn’t satisfied with 2D expression because everything I saw was in 3D. I could not find a way to capture the beauty of nature even though I was able to draw very realistically. Then, just like other kids, I started to play with clay. I just loved it. The difference between me and other kids is that when I found something I liked, I never wanted to stop. So, here I am. >>

JAW: You were a police officer for several years before you started making art full-time. Did you leave the police squad in order to devote more time to art, or did you simply find that after you left, you had more time for sculpting?

JT: I had been working in the Royal Police Force for 13 years before my resignation. It was my passion for art that led me to this crucial step. In 1991, I started to learn ceramics. I fell in love with clay immediately. I kept having ideas when I wasn't in the pottery class. Two years later, in 1993, I decided to quit my job to explore a new life. It was this turning point that changed my life forever. Then, art changed the way I observed things happening around me.
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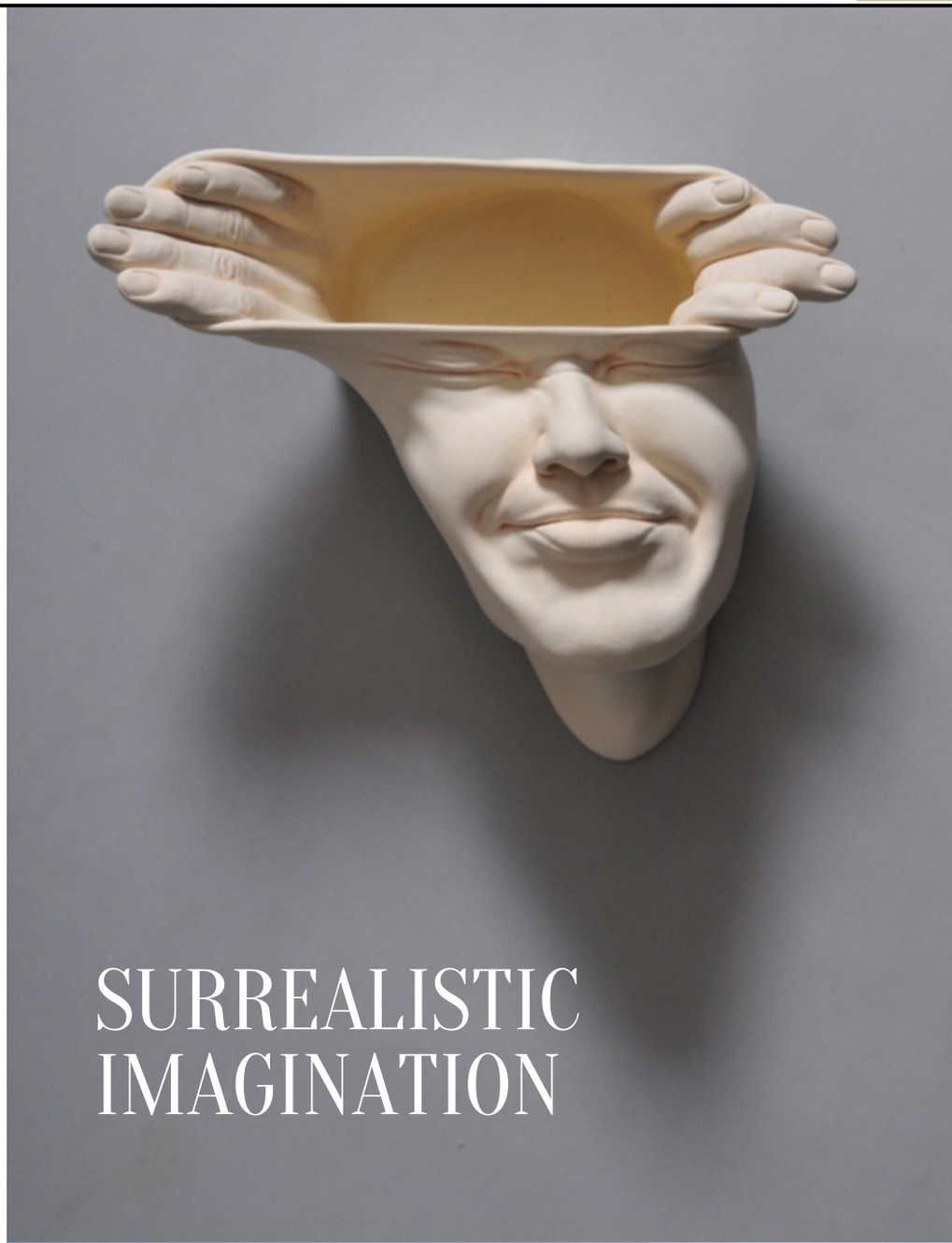
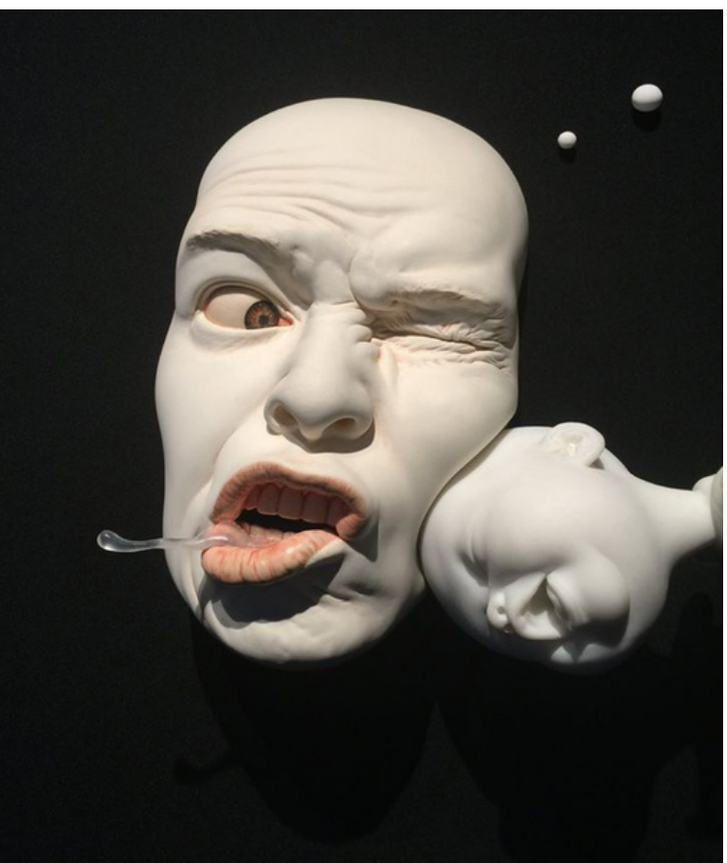


SURREALISTIC IMAGINATION



JAW: How did your time on the police squad affect your artwork in terms of subject matter?

JT: At the beginning of my new life, I felt that I had wasted 13 years of time when I wasn't exploring art. A few years ago, I started to see something hiding in my works that may have originated from the time of my service. I'd been serving in many departments in the police force—like the tactical unit, emergency unit, special duty squad, vice (anti-drug squad), and traffic accident investigation team. I've seen a lot of cases that needed police assistance or enforcement. Most of the time those cases showed the dark side of the city and humanity. What affected me the most were the fatal cases. I saw people being stabbed and killed by gangsters, a 6-year-old girl who was murdered by her maid, an 11-year-old girl who watched her younger brother die under a big tire of a double-decker bus while she was helping her mother to take care of him, and lots of faces of people who lost their lives in fatal car accidents. Today, I would definitely say that my service plays an important role in my creation. At least, I see things differently. >>

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SURREALISTIC IMAGINATION

JAW: Many of your pieces feature babies, often in contexts in which a person would not expect to see them. How did your work evolve to include babies?

JT: For many years, I ran a workshop for teaching pottery . In 2005, I started teaching kids: I told my inner self to go back to the age of a child. Then I became one of them, enjoying the classes. My inner child kept visiting me from time to time, especially when I created my own art. I believe that sometimes I wasn't the one creating my works. My works depicting babies were expressing my point of view to the world through the eyes of a child—my inner child. >>

SURREALISTIC IMAGINATION

JAW: Would you say that there is an overarching theme in your work? What is it that you hope viewers will carry away from your pieces?

JT: There are something deep in our soul which answers all the questions and problems happening right now. That is love. I do wish to make a better world. Somehow, I couldn't find a better way to do it, as I am not good at any other territory. Luckily, I found art. Recently, when I had a chance to look over my past works, as I prepared for a talk about my works, I discovered that I have a pattern in creation. I found that I created work related to the theme of love after I made a couple of works expressing some negative messages. It seemed like I was answering with "love" to the questions arising from my work. >>

SURREALISTIC IMAGINATION

JAW: Do you start your pieces with a concept fully in mind, or do the concepts become more complete as you work through a piece?

JT: I have worked in both ways, and I enjoy both. Sometimes, a spontaneous way of creating brought a big surprise.

JAW: What do you enjoy most about the process of sculpting?

JT: I enjoy every moment in creation. I feel excited when building an idea in my mind. I find peace of mind when I touch clay. I feel satisfied when a problem is solved. I feel grateful when the mission is completed. Then, I feel that I love it more than ever. So I feel excited to start the next project. >>

SURREALISTIC IMAGINATION

JAW: What are the most challenging aspects of making your art and getting it seen by others?

JT: I have confidence in turning a piece of clay into any form. However, there are some limitations to working as a sculptor in Hong Kong. This is one of the most expensive cities in the world. Most local artists here face the same problem of unaffordable space. Practically, it limits the size of my works. Limited space may be good for me: it means I use less time, making smaller pieces, creating more works and sharing more ideas. >>

SURREALISTIC IMAGINATION

JAW: You have worked in ceramics, stainless steel, and wood. Is there any medium for sculpture that you would like to try but have not yet?

JT: I have tried different materials for my sculpture. I did search for any possibility of using other materials, exploring new directions, wishing to create greater work. Then, a question from inside arose: “Is that what you really love?” Somehow, my answer was so clear: I love working with clay. There is love and peace in it that interacts with my subconsciousness. What else do I need? >>

SURREALISTIC IMAGINATION

JAW: What are your thoughts about the place of ceramic art in the current art scene?

JT: Ceramics is just one of the hundreds of art forms today. I am not interested in finding its position among the others. I fell in love with ceramic twenty-five years ago. I still love it today. It has the most important place in my creations. Romantic, isn't it?

JAW: Do you have anything you would like to tell our readers about what you are working on now and what you have planned for the future?

JT: I am working on a couple of series right now. One of them is "Lucid Dream." The idea came from my dreams. For years, I have written down my dreams. I turned some of these strange dreams into ideas. Sometimes, the ideas arose from meditation. As the ideas were not originated from my consciousness. I found this fascinating; after the first one was done, it felt like my dreams came true. What is my plan for the future? I would simply say that I will keep doing what I am doing right now. I spend about 50 to 60 hours a week in my work. My wish is that I can keep a healthy body and mind to persist. <>

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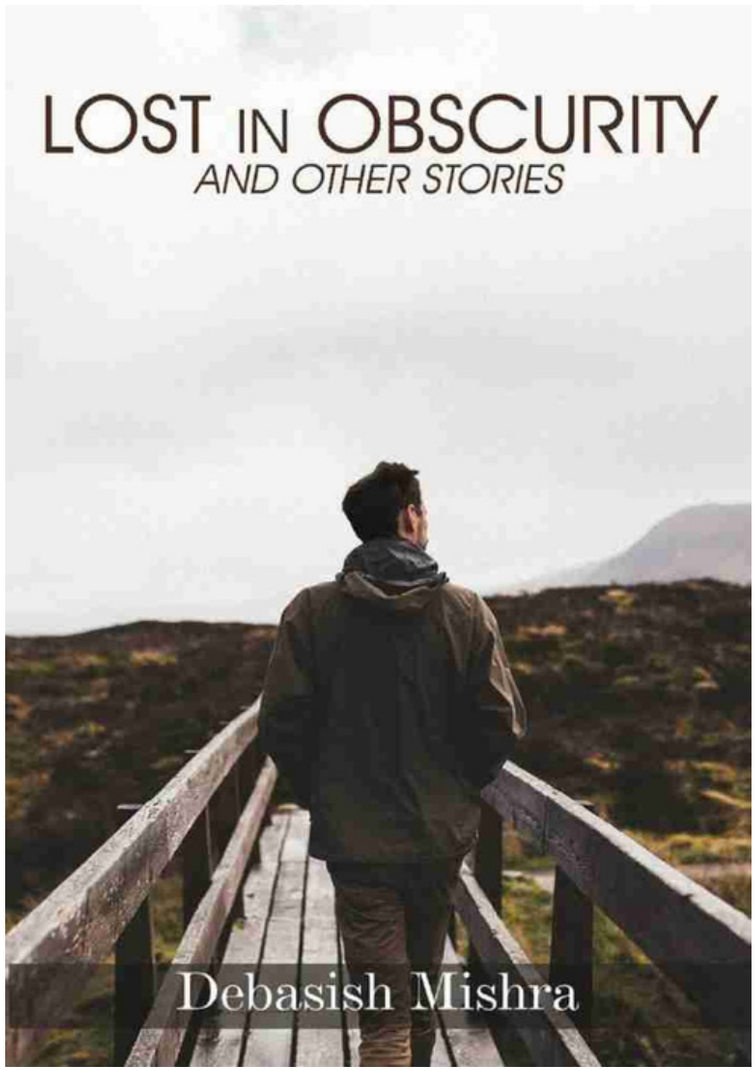
DESIRES AND FIDGETS OF AN INNOCENT BIRD

This review is first published in **Different Truths**

Review by:
Sonali Chanda



The rich tradition of short stories still holds its head high amidst the genres of literary criticism, novels and poetry in any given language.

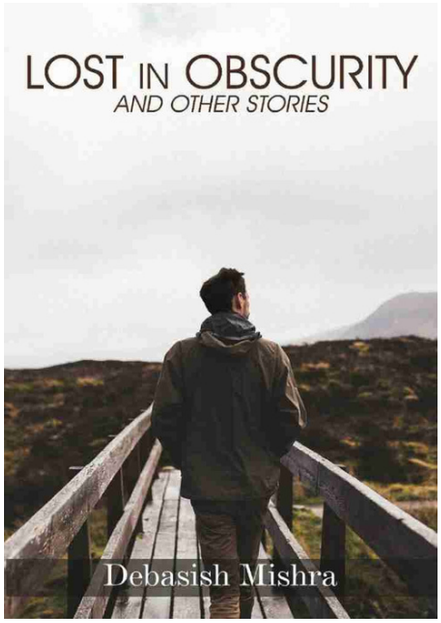
Writer Debasish Mishra 's magnetic collection of short stories "LOST in OBSCURITY And Other Stories" astonishingly took me to my own native place and also of famous novelist/short story writer Bibhuti Bhushan Bandopadhyay's (Lovingly Our Bibhu Dada) "PATHER PANCHALI", where the Prime character Junior Apu was running after a train, showing it to his elder sister Durga amidst the Kaash Bon (a type of white tall flowers) and the gust of grey smokes with shrieking whistles, the train is leaving behind the two innocent eyes. The very first story starts with such an ambience that took me instantly to my village where Ray shooted His film "Pather Panchali".

A good short story always deals with the characters that breathe individually within its own place, leaving a significant mark of the particular place and their natural and native lifestyle. >>

Sonali Chanda

Indian writer and poet, born in Suburban Kolkata, SONALI completed her Post Graduation from Burdwan University in English Literature and Language, with her Special Paper on Figure Of Speech.

Completing her Post Graduation, She pursued her Degree Course in Wild and Landscape Photography from Delhi School of Photography Institute. She's a Published Author and Poet.



In "LOST IN OBSCURITY AND OTHER STORIES ", the writer doesn't engage in extravagance or absurdity in describing the characters, nor does he tame the readers to believe in his way of identifying the characters. Rather he leaves the readers to draw each character by their own understanding and conscience, along with the location the characters belong to.

Famous Short story writer Somerset Maugham said about short stories--

"The desire to listen to stories appears to be as deeply rooted in the human animal as the sense of property.
From the beginning of history, men have gathered round to the camp-fire, or in a group in the market place to listen to the telling of a story ".

Hence, a short story serves to unearth the search of integrity within the little fragments. There lies the delicacy and consummation of a pure yet tightly knitted short story. >>

Writer Debasish Mishra doesn't take the wrong track. Alike Bibhuti Bhushan Bandopadhyay or Rabindranath Tagore's "Post Master", "Kabuliwala", "Khhudhito Pashan" or "Chhuti" and post Rabindra-era's writers like Trailakyanath Mukhopadhyay, Manik Bandopadhyay or Nagendranath Gupta, he followed those Maestros 's path, leaving the readers to visualize the characters and the places they belong to.

Even in some of his stories like "Post Master" ,the little character Raju's longing and desires to explore the village, its river and pebbles, to be like the other boys whose playing the rolling bicycle tyres in bare bodies, full of sweat and mud, reminds me the ailness of the boy in Tagore's short story, sitting behind his lone window, craving a little freedom from his never ending captive life.

Just as Tarasankar Bandopadhyay shaped the rural western part of Bengal, commonly known as "RADH BANGA " in his short stories, Debasish Mishra painted his stories on the canvas of Srabanpur, Jangar, Wasmanpur, even metropolitans like Kolkata and other cities to develop his characters lively.

Outskirts of Odisha still is his nostalgia and that's too natural alike each one of us. Still when he explores the characters of spouses like Arunoday and Rupali Chakroborty, he leaves the space for the readers to characterise these characters by their own— here lies the greatness of a sound short story writer.

Last but not the least, I'd like to request the readers to not read with shallow views only but to explore, to breathe, to observe the inner elements of each character, to visualise the places and to understand the characters not by chance, but by choice and passion!

PERIOD!

© SONALI

ANITHA MENON

There is something about Fort Kochi that keeps calling out to me. Inspired by that magical place, and the magic of words and letters I wrote these lines.

Whose these blazing gypsy eyes,
These crinkled lines, forking
Into innumerable paths,
Wind tussled wild grey hair
Flying in every direction,

Whose this toothless smile,
Loud, adventurous young girl laughter,
That catches me unaware,
Like falling glass bangles

Sparkling crystals,
Or are they stars
Eyes that light up
The darkest of hours
Belying sorrows outlived.

Enchanted travelers
No longer remember
Lands left long ago.
Voyagers over turbulent seas
Bury centuries on her shores.

It is this old gypsy of a city
Who sings in a voice
With words that never
Go unheard.

Can I pass her silently?
Trudging sullenly past
Her words and letters
Writhing silver snakes
In the sky.

This old gypsy
Of a city.
Can I pretend
To be deaf?

Anitha Menon, former faculty, Department of English, The Cochin College, at present working as counselor, IGNOU, based in Kochi, finds writing about her favorite topics as engrossing as her full time practice of art under the name, Anu Zafaran. She has been part of several group and solo art exhibitions.

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Recipe by: KELLY A. MAGYARICS

Ingredients:

- 1½ ounces ginger peach tea-infused Revolution Vodka*
- 1 ounce Stone's Ginger Currant Wine
- 2 ounces peach and white grape cordial**
- Candied ginger on a swizzle stick, for garnish
- Shake all ingredients over ice and strain into a chilled cocktail glass. Garnish with candied ginger on a skewer.

Method:

- *Infuse 1 liter of vodka with 2 ginger-peach tea bags for one week.
- **For the cordial: Add a chopped, pitted peach and a half gallon of white grape juice to a blender. Blend well, and strain through cheesecloth.

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One of the males of Magdhi & Khitouli range in Bhandhavgarh

OneWeek OneShot

By:
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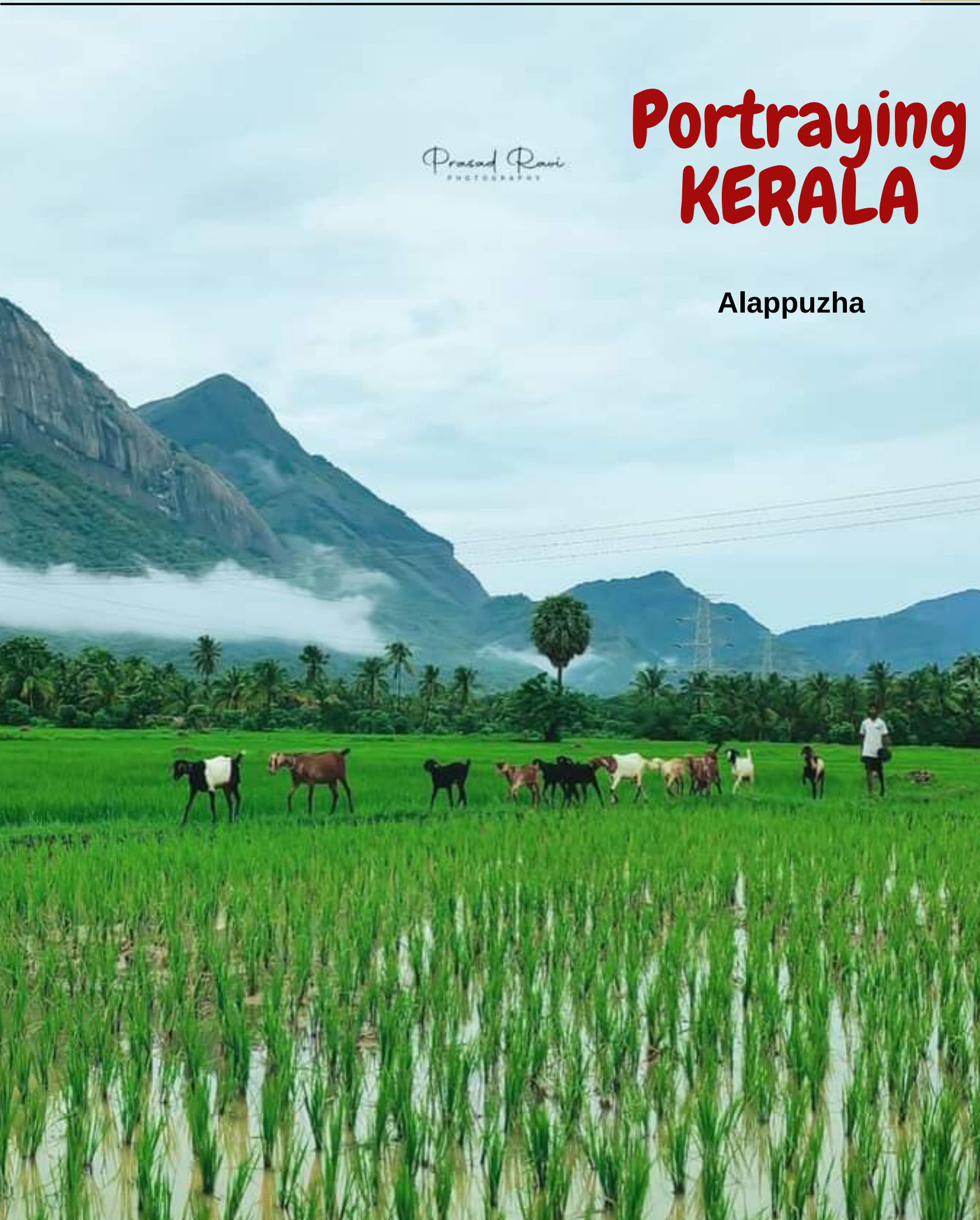
Portraying KERALA

Alappuzha



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സൗജന്യ ക്രാഫ്റ്റ് വർക്ക് പരിശീലനം

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